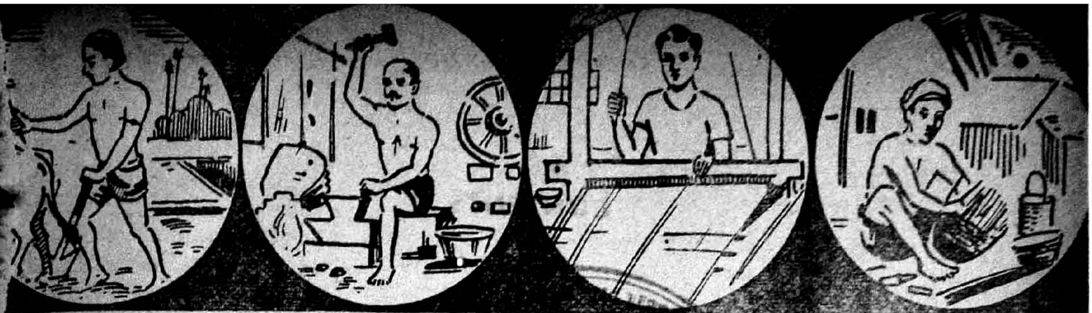

# ADULT EDUCATION REVIEW

Hon. Editor Sri. G. Harisarvottama Rau. M.A.

Vol. V] JUNE, 1954 [No. 8

## Is Adult Education A "Farce" and a "Fraud" on our Public Funds?

Critics, with superficial knowledge of the facts and with the corroding poison of a sub-conscious cynicism warping their judgment say that Adult Education is a "farce" and must be countenanced.

Detractors, with their usual superciliousness, say that money spent on Adult Education is a "fraud" on public funds.

That is simply ridiculous. Money spent on Adult Education is an investment which will yield a good dividend of general culture which is the only insurance and safeguard for peace, and prosperity. The aim is unexceptionable; the objective, not merely desirable and laudable but also necessary and urgent; only change the methods if they are wrong and shake of slowliness.

S.I.A.E.A.

EACH ONE TEACH ONE

PUBLISHED BY T.J.R. GOPAL

SOUTH INDIAN ADULT EDUCATION ASSOCIATION, MADRAS

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## OFFICIAL REPORT READY

**Second South Indian Regional Seminar on Adult Education held at Ernakulam in April 1953**

PRICE: RS. 2—8—0 THICK WRAPPER

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# ADULT EDUCATION REVIEW

MONTHLY JOURNAL OF

*The South Indian Adult Education Association, Madras.*

*(All Correspondence should be addressed to the Organising Secretary.)*

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## EDITORIAL

### Social Education—Shortage of Women Workers

A Correspondent of *The Hindu* from Trivandrum on the 19th June refers to a Press Note issued by the Community Projects Administration. We give below what the correspondent says in full :

> The Community Projects Administration has been experiencing considerable shortage in the ranks of women social education organisers who are so essential for the implementation of the programme particularly in the sphere of social welfare activities, states a Press Note released to-day. Most of the State Governments have reported this shortage, in a more or less varying degree. The comparatively under-developed States are the worst sufferers in this respect.
>
> In the social education programme of the Community Projects or the National Extension Service, there is a very large scope for women to take up work as a career at the same time rendering social service. In fact, the National Extension Service is one of the most important agencies through which the ideal of a Welfare State as visualised in the Constitution, can be gradually achieved.
>
> Through this programme, women social education organisers will have an opportunity of approaching the women-folk in the rural areas and enlisting their active co-operation in the work. The Community Projects Administration attaches considerable importance to this approach, as in a programme which is so intimately connected with the hearths and homes of the villages, women who constitute nearly half the population ought to feel inspired by it and participate actively in it. Realising this, the administration has provided that out of two social education organisers in each Community Project block of about 100 villages, at least one should be a woman. Some women social education organisers have already been appointed but, the availability is considerably less than requirements. Even now, when the full programme has not been started, the requirements of women social education organisers go into several hundreds and when the 1,200 blocks as visualised in the first Five-Year Extension Service, are created, these requirements will be considerably large. In course of time the entire country is to be covered by the National Extension Service, correspondingly increasing the requirements of social education staff.

The passage quoted is fully revealing in its content. Though women form half our Society and they are entitled to do and are actually doing jobs done by men within the Cottages and outside, they are badly neglected in all matters of progressive life. Recently we were told that about twenty women of Andhra desa who are expected to be Social Education

workers in the Community Project areas and Extension Schemes of the Andhra State have been sent up for training to Gandhigram in the Tamil Region. An addition to the usual neglect, centeralised agencies which are working at the development of the country in collaboration with foreign technicians and Ford Fund organisations are proceeding headlong without consideration for local needs and circumstances. Have the agencies satisfied themselves that at Gandhigram there is sufficient arrangement made to deal with the members of language peoples chiffed together. If coaching is given either in Tamil or in English what benefit do ladies of other languages get except have the satisfaction of having travelled to a far off place ? Popular work in India should always be founded on local languages. Social Service should not be allowed to retain the taint that it has already earned that it has become more a fashion, especially amongst women.

Large numbers of women should be educated even as social workers. Propaganda of a very wide-spread nature has to be carried on employing means and methods that have themselves still to be thought out. Our women have to be pulled out of seclusion, superstition, ignorance and shyness before they can take their place in the life of our society. This is stupendously huge task. Let Srimati Durga Bai Deshmukh who has today earned a position and place worthy of her gifts and sacrifices and has really done great service to the members of her sex, more especially in Andhra, be not influenced by Red Tape she and her department create for themselves. Even if it means some adventurous expense, she has to see to it that powerful training centres come into existence in every language area and extension work for educating our womenhood is carried on vigorously and on a planned basis. True propaganda may not be able to give statisfical proof of work accomplished. It has, however, to precede such work as can show statistical results. In the case of work amongst women it must be conceded that still we are at the start. Huge many pronged operations are necessary. We appeal to the Central Welfare Board to work in such a way as to throw up women enthusiasts and workers on a nation-wide scale by organising progressively increasing propaganda on the basis of regional languages and training women workers in all parts of the country without imitating the westerners who are sufficiently ahead to send out women from one part of the world to the other to take part in world activities at great expense. A Nelokheri, A Gandigram, or an Allahabad are alright for small numbers of picked individuals who can afford to be away from their homes but they cannot help to solve the bigger problem of local leaders and workers. We therefore desire to insist that the women's endeavour should grow from the bottom as much as any other endeavour undertaken for the good of our Motherland. Our problems are complicated and urgent. They have all to be solved quickly by the few that have risen to the top and are devoting thought to them. Even at the risk of being labelled wreckless they have to act. Too nice calculation at this stage may not lead us anywhere. We still live in hope and our faith in the adventuresomeness of our old leadership is still flickering and we do believe that ere long the women of our country will be fully in the fray for achievement for our dear, dear, Motherland.

# Is Cinema A Social Educator?

By Sri T. N. Rao, B.A., L.T.,
*Dip. in Social Adult Education, Cine-Technician and Operator, Propaganda Officer, Kakinada.*

In my previous contribution, I have stated that the motion picture or the Cinema is not exploited to the fullest extent in India for the uplift of our masses. In this article, we will examine how the Cinema is an educative force, besides being an attraction and entertainment.

Does Cinema educate the masses? Does it contribute to the welfare of the public? Does it improve our cultural or moral levels? —are the questions that arise in the mind of every thinking and educated man in society. Before we take up the educative influences of the Cinema on the public mind, let us first examine what are its attractive features and also defects, and why many people are mad after it.

The word "Cinema" is another form of Kinema, the root meaning and its main connotation being 'Motion'. Kinetic Pictures are Motion Pictures, *i.e.*, Pictures seemingly made to move and act and even talk as we find things in real life, is called Cinema. So, anything that gives us a sense of motion or movement is a thrill and attraction. We know that the human mind from its infancy is interested in moving things more than in still or dead things. As the child grows into an adult, this interest also grows and strengthens and the adult looks forward for greater, higher and speedier movements of things and persons. The child is interested in a moving toy, an automobile and a moving train because of its motion, which is an attraction and enjoyment. An adult is interested in race courses, speed tests and competitions and such other activities because they involve speedy movements, which give thrill and enjoyment. So, the enjoyment of motion is an inherent and natural tendency of the human mind; and, it is the motion or speedy movement of the Pictures on the screen in sequential order, and persistence of our vision that give us a sense of life-movements to lifeless photographs arranged in continuity and made to run before our eyes at a particular speed. This effect is further heightened when sound also is added to this movement.

The next attraction that gives us interest in a Cinema is its realism. The human mind always views all things presented before its eyes in a realistic sense whether they are animate or inanimate. Anything that militates against this realistic sense strikes us with absurdity. In other words, the mind seeks only for truth and realism. Like all other senses, our realistic sense also grows and strengthens from childhood and we crave for more and more things and persons that are real and natural in life; and, we are not willing to attach weight or importance to anything that is divorced from nature and real life. But, Cinemas are presenting moving pictures that have only length and breadth. Introduction of technicolour and the development of pictures to give the third dimension, *i.e.*, depth also in photography, is a move towards satisfying this sense of realism in us. As the effects of reality are put in photography artificially, so attempts have been made to put reality in Sound-Reproduction. What we mean by reality is, to make the audience feel that real things are before them, and even if they temporarily feel that what they hear and see is real, we have gained our object. To give realism in sound, means must be adopted to maintain a normal volume and sound perspective and perfect accoustical conditions.

A third attractive feature of Cinema is the artistic attraction. Every human being has a sense of the beautiful in varying degrees, and there is great pleasure and attraction in applying his own standard of beauty to things and persons presented before his eyes. "Beauty attracts by a single hair" it is wisely said; and beautiful things must naturally attract beautiful minds.

A fourth and the biggest attraction is a sense of relaxation and recreation the Cinema gives us through entertainment. Entertainments are of varied kinds, and of different standards; and, an entertaining theme with interesting dialogues, gripping incidents and pleasing musical interludes, must naturally attract very large audiences. But entertainment standards differ from country to country, as also from individual to individual. They also depend

on the nature and quality of entertainment provided, and the taste and cultural level of the entertained. What may entertain a villager may not entertain a man in the Town or City; what may be entertaining in U.S.A., or Russia may not be entertaining in India or Ceylon or Malaya or China or Japan. So also is the case with songs and music. But throughout the world, the human mind hankers after some sort of entertainment to fill its vacant hours and make it forget the toils and worries of life. So, it is but right that every film or picture should keep a high standard of entertainment suited to the taste and cultural level of the public in the forefront.

Though entertainment is the chief aim and attraction in film shows, our Producers and Directors are not providing the public with the right sort of entertainment required to refresh or recreate them so that they may enjoy their leisure hours happily. In many cases, people come out of Theatres after film-shows with a sense of disappointment and a determination not to see further pictures and waste their time, money and energy. This is because, our Directors and Producers have not cared to bestow sufficient care and thought on the quality of entertainment provided, and are mostly carried away by commercial aims and gains. Of course, there can be no level-line that can be drawn up for entertainment, but overzealous producers and directors are too very ambitious to make their pictures all entertaining ones. In so doing, they invariably over-shoot the limitations required for whole some recreative object in view. Many directors think that if the entertaining aspect of the film is all right, they need not worry about other aspects of the picture. But, this is a grievous mistake. Besides entertainment, the Cine-goer generally expects or seeks some kind of enlightenment, something that he can learn and profit by, something that will add to his experiences in life, and, above all, something novel and edifying in a picture. Do ghastly murders, unheard-of crimes, impossible feats, indecent love-makings, shameless sex-appeals, faked-up and inartistic settings, uncanny dialogues and unmusical interludes, anachronisms, over-strained sentiments, ridiculous incidents and purposeless themes on the screen, form the right sort of entertainment? We admit that in real life, good and bad are so inextricably mixed up as to be difficult to be sifted out, but over-straining of either goodness or badness cannot constitute good entertainment. On the other hand, it robs the valuable attraction of realism so essential for the success of a good picture. I do not mean that every film-story should be didactic in purpose and a proselytising agency on the screen. But I do emphasize that the theme and entertainment provided should be enlivening and ennobling, and make the masses infer at least the elevating purpose of the story, if that story has really something to give to the public, besides mere entertainment.

Much has been said about the sex-appeal that is very often provided in our films as demoralising and debasing and producers and directors have even been advised to take to pious themes eschewing or reducing the so-called sex-appeal. A love scene in a romantic story naturally involves incidents in which sex-appeals are inevitable and unavoidable. But love scenes cannot be divorced from a social theme so long as man and woman exist in this world, and so long as love relations exist between them. It is purely a physiological and psychological affair. No one approches the other sex in man-and-woman relationship with purely platonic mental attitudes. In every social film, wooings, engagements and marriages and incidents connected therewith are natural features and they cannot be dispensed with, with their concomitant appeals, and without making the theme completely insipid and worthless. Taking out sex-appeal from love scenes will be only taking the wind out of the sails of such scenes. Again, we cannot draw a demarcation line for sex-appeals, and that depends on the temperament and the cultural level of individuals and their sex-perspective. If we take, for example, foreign films, we find in them sex-appeals opposed to the tradition, culture and canons of our Society. But the audience in England or America have sufficient sex-perspective, not to be excited or carried away by such scenes. If our producers and directors should embody similar scenes in our films and exhibit them to the public, our moralists would come down with a vehemence upon the producers and directors and the censorship will have to act according to the moral standards obtaining in this part of the globe.

But, so far as our films are concerned, in many cases, they are within their bounds consistent with the tradition, culture and

canons of our society, and the censorship has really a right to step in and apply its pruning scissors when such bounds are transgressed.

If only our film-producers and directors are careful not to remove the curtain drawn by civilization and traditions on our sex-problems and degenerate to indecency, just to gain cheap popularity and high returns, there is no objection in giving what is called a "Sex-atmosphere" instead of a direct sex-appeal on the screen. All the cinetechnicians in the film field are familiar with the technique of giving an "atmosphere" to such scenes "Let lips only sing when they cannot kiss" will be the right axiom and guide to directors and producers.

The next attraction of a Cinema is its story and its dramatic content. The success of a film or picture is based on many factors. These factors can be put in two main groups (*a*) Technical Factors, and (*b*) Creative Factors. Sound, Photography, Developing and Printing are examples of Technical Factors. Story, Direction, Music and Editing are examples of creative factors.

Among all these, the story or theme is the most important single factor responsible for the success of the picture. Perfection of technical factors has merely the effect of an addition of more value to a good picture. Good technical factors alone cannot make a successful picture with poor creative factors and good creative factors are of no use with imperfect technical factors. If technical factors are tolerable, then, success depends only on the creative factors. We know that every story should have a beginning, a middle and an end. But many film-stories presented on the screen are famished in this fundamental respect and present a haggard appearance to the public. In many cases, the story does not easily work up in an orderly way to its climax and there are several distractions before the climax is reached simply because the producer or the director can put in some scenes of his own liking or fancy which he thinks will give him adequate returns on the outlay. In many other cases, there are unnecessary and irrelevant scenes artificially introduced to gain footage and time. But how much this leads to the confusion of the audience and loss of tempo, cannot be estimated. Best stories, which otherwise would have been successful, have miserably failed to interest the public and proved failures when picturised and presented on the screen. Some directors imagine that a few scenes of popular appeal, relevant or irrelevant, decent or indecent, will make up the story-content. But they are mistaken and the whole film becomes worthless with bringing only sex and love into indecent and unnecessary prominence throwing the best parts of the story into the back ground. Characterisation is one of the most important qualities of interesting and entertaining films.

Again, in many stories presented on the screen, we do not have what is called 'a dramatic question, and 'a black moment' through which the hero or heroine can rise to higher level or come out gloriously out of the story-tangle through self-effort. A film-story is a sort of short-story depicted in pictures and if these salient parts are absent in it, the film presented falls flat on the audience, and has nothing to give in the end, not even a good suggestion.

Many of our dialogues and conversations presented before the audience are halting and uninteresting and do not keep the audience fully engaged. The audience yawns through certain scenes and dialogues and only pays slight attention when some artistic scenes or musical interludes occur; in other words, the audience comes across an oasis in a desert once or twice after sitting for nearly 3 hours in a stuffy theatre, sacrificing time, health, energy and good spirits.

The director is after all a story-teller in pictures on the screen; he is the filter through which the acting and technical talent pass on their way to the celluloid.

The selection of a good and purposeful film-story should be left only to experts but not to novices in the film-field and cheaply purchased hack-writers. A film-story is presented on the screen at great cost, labour and thought, and all these will be wasted and come to nothing if screen-writers of mediocre education and understanding are employed. We must remember that in presenting a good film-story on the screen, we are only making the audience to read a fascinating and gripping novel or book during the leisure hours of the audience, only to enliven them, to refresh them and to make them forget their hard labours and worries of life, and to lead them on in the path of human development and progress,

and also present before them something to add to their knowledge and experiences in life in a pleasant way. If our producers and directors concentrate their attention on the various psychological aspects of making people really interested in films, they need not worry about their outlays on production and returns.

I must emphasize once again, that it is the story-aspect that really enriches the minds of the public and gives them several problems of life in the shape of pictures and educates them in making them avoid pitfalls and strengthens their spirits and will, for further progress in life in a pleasing manner. Whether we admit or not, every film-show has the effect of educating the masses or cine-goers, directly or indirectly. The audience may receive a good education or a bad education according to the nature and quality of the material and the method of presentation provided on the screen, and according to the level of culture, temperament and taste. But there is no gainsaying that it has educative effect while we are thinking of only entertainment. Education and entertainment are only the two sides of the same question. A healthy entertainment is really a good education and a good education is really a healthy entertainment.

I must say here something about the photographic pictures on the screen and the film-music presented to the audience. Taking the art and technical side of the film, the art of making good and well-defined photographs in glamorous roles and glorious settings and natural scenery, is an art by itself. Artistic and Technical talents in wielding camera are not wanting in India, and pictures of excellence have been presented on the screen in several films, though the films-themselves are sometimes hopeless box-failures. The study of good photographs is really a good education and the masses are profited by developing an art-sense. This art-sense is latent in every individual, whatever may be his status in society and cultural level; and good photography must naturally give a fillip to the appreciation of good art and arouse interest and taste in all kinds of artistic presentations. The average man who attends a theatre does not care whether it is a long or medium shot or pan-shot full close-up or profile or silhoute presentation. He is equally indifferent to the good technique and skill employed by the cameraman in taking difficult scenes from different angles and the clever devices employed to maintain continuity, but he would like to wander his eyes over a wider world of beauties and beauteous scenes and love to live in a world of his own imagination, where he can see beautiful things and persons, and live at least for some time in beautiful surroundings and with beautiful strains of music entertaining his ears. At the same time, his mind also seeks for reality. A film may be one and the same for all, but different temperaments may read different messages from it, and the meaning and message must naturally depend on the individuals life, tradition, cultural and mental attitudes. What is required in our directors is a beautiful approach to the theme they handle, and a beautiful outlook on life and its intricate problems.

I must also repeat here the same sentiments in regard to film-music. It has been complained recently that the standard of film-music has been deteriorating. It is also said that unmusical trash is dumped on the ears of the public through films, harming our musical sense and taste for good music. Eminent men like Dr. Keskar have complained that the standard and quality of film-music has gone down and it is not improving. In the circumstances, he had to cut down film-music to a minimum in broad-casting programmes, probably to the annoyance of lovers of film-music. I think, Dr. Keskar is right in doing so, considering the flimsy and unmusical and unedifying musical recitals obtaining in our films at the present day. All this has arisen due to cheap composers who are not well-versed in musical styles or standards and compositions. There is no such thing as film-music as distinct from music. Musical levels have to be adjusted to the emotional content of the various scenes in a film, and according to the nature and the role of characters represented ou the screen. In very many cases, playback is employed stifling the individual beauty of human voice and voice-training of the artistes employed. The melody and beauty of different voices and tones are fast disappearing under cover of play-back and the audience is subjected to a monotony sometimes combined with unmusical and unmodulated and unsystematic tunes of hybrid and imitative

*(Continued on page 136)*

# Student Body of America

## People gather in Groups by the thousands for Adult Education in the United States

BY JOSEPH DEITCH
(From *The Christian Science Monitor.*)

At the end of the working day in the United States, many people leave their jobs and go to school. In fact, many adults start learning about different things—from soil conservation and are welding to non-objective art—almost the minute they get up in the morning.

A lot of people who study this way—at assorted hours and places—do not realise it, but they are the "student body" of the adult education movement in the United States. Not long ago it was estimated that 30,000,000 Americans are giving attention to something that can be called an adult education activity. The adult education movement in the United States has grown today until more people may soon be part of adult education than children and youth in regular schools and colleges.

Adult education today means more than learning English and Civics to become a naturalised citizen, or studying mechanical drawing at home to get a better job. Schooling for adults has pretty much become the mass movement of education in the twentieth century. Quietly, surely, it swept the nation and has settled. It is a part of American life.

It has meant education for everybody—farmer, stevedore, policeman, carpenter, mechanic, housewife, insuranceman, teacher, garment worker, stenographer, lawyer, the unemployed, the rich, the poor, the young, and the old. It is usually to be had for the asking. People want it. It is a necessity. It is free, or at low cost. And when people take it up, they see what they have been missing.

The spontaneous growth of the adult education movement has been a little ahead of organised thinking and research about it. It grew fast. Any place that offered instruction or classroom space—school, museum, library, church, or someone's living room, for that matter—could technically be called an adult education centre. Since 1925, when the idea really got started, millions of persons have been studying in inestimable thousands of these centres throughout the United States. Today nearly a fifth of the national population—30,000,000—are believed to be learning something, at some time or other, in their spare time.

It would require about 1,00,000 teachers to serve these people on a full-time basis. Yet there is no teacher shortage in adult education, because many teachers in the movement are volunteers—the bank president who teaches economics on Saturday mornings, the housewife who conducts baking classes, the town editor who lectures on journalism, the steel-workers' spokesman who talks about labour and management. It is an American kind of enterprise. It belongs to the people.

Answers to such questions as the overall status of adult education today, how can it be improved, how can it better serve Americans, and what its job in the future is, were found recently by the Institute of Adult Education of Teachers' College at Columbia University in New York. Teachers' College is a pioneer in the movement. Its institute was established for a 10 year period in 1941 by a $ 350,000 grant from the Carnegie Corporation of New York. With the University of Chicago it is one of the only two major adult education research agencies in the United States. Its purpose is to study the "opportunities, problems, materials, and methods of adult education and to train leaders and workers in the field."

To see how the adult education movement was shaping up, Paul L. Essert, institute executive officer, went out and looked it over in 80 towns and cities in 34 States across the United States. The trip took a year in 1947-1948. He interviewed about 400 adult education leaders and teachers and talked to the people they worked with.

After he got back to New York, Mr. Essert was convinced that the more

rapidly the United States could develop a strong body of leadership in adult education the sooner will the nation move toward a real era of peace. His conclusions and recommendations are based on a study of the movement in public schools, colleges and universities, management and labour's job in educating the worker, rural and farm groups, and public libraries. He reported that:

Adult education in America is still mainly concerned with helping people meet their personal—especially occupational—needs. Helping to find ways to meet these needs is a major goal.

Americans want more culture—there is a growing, but still vastly undeveloped, field of adult education in music, art, literature, nature study, travel, the motion pictures and theatre.

Because people like to think for themselves, adult education should encourage the honest expression of doubt and give the facts and sources of facts. It should, for example, help people find laboratories in which they can share in determining the policies and responsibilities of government.

Adult education will seek a stronger tie-in with the notable advances made in the United States in family education, counselling in labour and industry, and inter-group education for racial and religious tolerance.

Americans like to go off by themselves occasionally. Adult education should help the people welcome occasional solitude, teaching how to use it to attain an attitude of quite reflection and a sense of inward communication.

Agricultural extension education will continue to do its most important work in rural areas. Farm folk, however, will get social as well as vocational education. Some new subjects here will be consumer prices, flood control, and farming as affected generally by disasters in war and peace.

Adult education in cities will be promoted increasingly under the leadership of universities and colleges and labour and management. This will go on until state or federal aid to the movement develops on a wide scale. State aid, as provided in a few states today, will shift the leadership from universities to public schools, with the former taking on a higher level of research.

Large federal programmes in workers' education are possible—a modest programme, somewhat the same as early grants-in-aid to agricultural extension work, is possible in the near future. Here too, universities will co-operate in labour-leadership projects and will probably assume major responsibility. Universities and labour may clash over control, but both will make concessions; labour needs the university to give status to the plan and to help develop a national group of labour educators.

It is felt that management will go along with a worker's education programme partly because it will increasingly recognise organised labour as an accepted institution of the national economy, and because many industrial leaders would welcome a more educated labour leadership.

Leadership of universities and colleges in adult education will have to face the problem of how they can best assign some of their activities to local leadership to prevent spreading their own personnel too thin.

Public schools are developing adult-education directors or specialists in evening high schools, evening elementary schools, vocational education, public junior and community colleges, and public adult-guidance centres. There are indications that a few cities and states are thinking about full-time day-and-night adult education programme.

It was found that public schools are the most promissing agency for the development of intercultural education of adults. Mr. Essert reports that the tradition of the American public school will place it in a good position to further adult education for better intercultural relations through adult education.

It is expected that management in business and industry will expand their purely occupational programmes to include subjects leading to a broad, liberal education and a better understanding of the commu-

# News and Notes

### The Night High School for Workmen

The Night High School for Workmen conducted under the auspices of the South Indian Adult Education Association to coach students for Matriculation Classes for Madras and Andhra Universities will reopen on 10th July 1954. The admission will be restricted to only workmen, Attenders, Artisans, those who have discontinued in or after IVth Form.

The duration of classes will be one year for Andhra University and two years for Madras University.

The hours of the working will be 6 to 8 p.m. daily.

For other particulars please apply to Sri K. Hanumantha Rau, Vice-Principal C/o R. B. C. C. High School, Perambur, Madras.

* * *

### Government Training School, Amalapuram

Under the direction of the Government of Andhra, Department of Education, a six weeks, training course in Adult Literacy Methods is being run in Government Training School, Amalapuram for the out going pupil teachers and untrained teachers working in the Adult Literacy Night Schools of East Godavary District.

The Section was opened on 15—5—'54 by Sri K. Krishnamurty, the local Municipal Chairman who promised to open some more Adult Literacy Schools soon after the training.

Sris, S. R. Grandhi, B.A., B.Ed., and S. Narasimhamurty, B.Sc., B.Ed., are in charge of the said Adult Literacy Training Section.

* * *

### The Film Division

The Film division was organised under the auspices of the South Indian Adult Education Association.

The purpose of organising the film division is to help in maintaining the Social Education centres. The benefit shows may be organised in obtaining Pictures from the producers and distributors and exhibiting them in different localities.

Appeals have been sent to the distributors and producers of the Films in this connection. The response is encouraging.

The General Manager, Gemini Picture Circuit has promised to lend a picture "Miss Malini" for a three day show in Madras City in aid of our Association activities. Arrangements are being made to exhibit this Picture in the near future.

Sri T. R. Raghavan, our District Organiser, Mathurai is making arrangements to organise a benefit show in aid of our Association on 15, 16 and 17th July 1954

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nity. Public schools and colleges will be urged to support this programme.

Museums and public libraries will increasingly serve as adult-education centres for group discussion based on reading interests, community resources, and on films with social themes. Incidentally, museums are reported as having more opportunities at present for community education through exhibits and displays.

The future of the adult education movement requires more research for meeting the personal needs of people and for stronger adult citizenship. Workshops and short courses on special subjects are necessary for agricultural extension, college and university administrators, labour and management, civic and educational leaders, and for local and state school officials.

Internationally, the U. N. Educational, Scientific and Cultural Organisation is charged with collecting and giving information on new techniques and methods in adult education and in collaborating with adult education organisations, leaders and persons prominent in the field, and to produce, materials on international affairs suitable for adaptation and extensive use by adult study groups.

*Note* :—The United States Information Service has obtained free repayment rights for the above article, but credit must be given to the writer and the source when reprinting.

in the City Cinemas, Mathurai. M/s. Warner Bros., a distributor of English Pictures has kindly agreed to lend a Picture "The Miracles of our Lady Fatima" for three days of six shows. Similar requests have been received from Tanjore, Coimbatore and Guntur.

* * *

## The South Indian Adult Education Association

### Executive Meets

The Executive Committee Meeting of the Association was held on 19th June 1954 in the premises of the Association, 10, Narasingapuram Street, Mount Road, Madras-2. Sri G Harisarvothama Rau, Chairman, presided.

M/s. K.S. Ramaswamy Sastri, C. Duraisami Ayyah of Vellore, P.S Subbaian of Pollachi, S. Pakkiriswamy Pillai, M.L.A., P. V. Veeraraghavan, D. T. Arasu, M.I. Jagannath and T. J. R. Gopal, were present.

1. The minutes of the last meeting were read and approved.

2. The report of the activities of the Association presented by the Organising Secretary for a period from 20th March to 18th June 1954 was approved.

3. The financial statement of the Association for three months was presented and approved.

4. The meeting resolved to form a deputation consisting of M/s. G. Harisarvothama Rau, K.S. Ramaswamy Sastri S. Pakkirisami Pillai, M.L.A., Mrs. T. N. Ramamurthi and T. J. R. Gopal to wait on the Chief Minister of Madras, Sri K. Kamaraj and Education Minister, Sri C. Subramaniam to enlist effective support to the Association.

5. Resolved to constitute a committee consisting of the Regional Secretaries of Tamilnad, Andhra Desa, Kerala and the Organising Secretary is authorised to make necessary arrangements to organise Conferences in Madras, Andhra Kerala and Hydrabad.

6. The Organising Secretary is requested to make necessary arrangements to organise evening classes for the training of Social Education workers in the City of Madras and elsewhere wherever possible.

7. Resolved to request the Organising Secretary in consultation with the Chairman and Sri A. Srinivasa Rau of Vatapalam, Vice-President of the Association to take necessary steps to organise Regional Seminar in September Holidays without further delay.

8. Resolved that a memorial library in the name of the late Mr. S. Airavatham be started in the premises of the Association and the Chairman is requested to issue an appeal for cash or kind for the same to the members ot the Association and the friends of late Mr. Airavatham.

9. Resolved that a Film Division be organised under the auspices of the Association and the Organising Secretary in consulation with the Chairman and other members is requested to take all necessary steps to further up the work.

* * *

## Tamil Nad College Social Adult Education Camps

Sri K. S. Ramaswami Sastri, Hon. Organiser of Adult Education, Tamil Nad, visited the Pudukottai Raja's College Social Education Camp at Keeranur and the Kumbakonam College Social Education Camp at Umayalpuram no 26th May 1954 and 29th May 1954 respectively.

Very good Social Education Work and Rural Reconstruction Work are being done at both these Centres. At Keeranur an Adult Night School is going on and a Rural Road with a culvert in it has been constructed by the College Student Campers.

Under the leadership of Professor I. H. Doss, M.A., the Organiser inspected the Adult School equipment and registers at Keeranur and addressed a public meeting on the benefits of Adult Education. He addressed a public meeting on the value of Social Education at Umayalpuram.

Mr. Anandachar spoke on the benefits of bee-keeping as a Cottage Industry. The Organiser met the Campers and the

Camp Chief, Professor R. Subramaniam, M.A.

The Organiser then visited Tirumandangudi which is 3 miles from Umayalpuram and inaugurated a new Adult Night School there. Principal Mr. Sankara Iyer, M.A., Principal, Government College, Kumbakonam, presided on the occasion.

Professor R. Subramaniam proposed a vote of thanks.

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## College Students Summer Social Education Camps.

*Dwarapudi*

At Dwarapudi in the East Godavari District the lady students of the Government Arts College of which a lady Srimati Vasundhara Devi is the Principal, were conducting a Summer Camp for Social Education. Eight students under the leadership of Srimati Sharada Devi, B.A., (Hons.) were there carrying on the work. They were paying every day in the evening visits to village slum areas all round. Using their musical talents of pursuasive tongues they were able to attract a small crowd of young girls (60 in number) and 25 grown ups to their Centre both during the day and the nights. They were giving song and picture through the magic lantern projector and telling stories to keep interest and imparting literacy through charts and books. They have tried to induce two local lady teachers to continue the word they are doing after they have left. The lady students were doing sanitation work in the places they visited one of these being two miles away. When such Camps are run it is best that local officials of all departments are requested to visit the Camps with such educational equipment, as they have. At the lowest, the literature published by the departments may be better broadcast. The Camp was due to close on the 10th of May. He attended the closing function and spoke on Social Education and Library Service both to the Campers and the public. It was good that Sri N. V. Subba Rau, Headmaster, Government Training School for Adult School teachers at Anaparti closeby and Sri M. Bapineedu, Project Executive Officer, had shown interest and helped the Camp in ways open to them.

*Talluru near Tuni*

Men Students of the Government Arts College, Rajahmundry under the leadership of Sri K. Ramanuja Rau, M.Sc., B.Ed., were running a Social Education Camp at Talluru. There were 12 of them at work. Though the Hindu population of the place is 1,100 there is no School for their boys. After the advent of the Campers the villagers had begun to build a school house for a basic school. There appears to be great need for the School for there appear to be in the place about 400 school age children unprovided. The Students of the Camp had visited 4 neighbouring villages, and had gone on a pilgrimage to Annavaram, a place of pilgrimage on the railway line. There are 38 adults attending the night classes run by the Campers. The attendance except in regard to one has been very regular. The attainment of the adults ranges from literacy to high culture. The Camp has, as usual, some medical work to its credit. If every Camp could possess some elementary outfit and technical knowledge to render first aid treatment it certainly tells with the villagers.

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## 60,000 Students Share in Unique Experiment

**New York, January 4—In the 26 years since the founding of the first International House, more than 60,000 students from every part of the world have shared in this unique experiment. The four International Houses—three in the United States and one in Paris, France—serve as centres where students from all parts of the world exchange ideas and share experiences John D. Rockefeller, Jr. who became interested in the movement in its infancy, donated the ground of Riverside Drive on which the New York House is located. Mr. Rockefeller also gave $3 million to build and equip this first International House. The other two International Houses in the United States are in Chicago, Illinois, and Berkeley, California.**

# IS CINEMA A SOCIAL EDUCATOR?

*(Continued from page 130)*

nature. Of course, there can be no objection to the borrowing of well-set and good tunes from any style of music, but the tunes are so mangled out of their beauty and quality in adaptation that the original beauty and quality of the tunes are lost and they fall flat and even ridiculous on our ears.

Music is really an ennobling force It is a friend of pleasure and wisdom's aid. It hath charms 'to sooth a savage breast, to soften rocks and bend a knotted oak', and rarely we come across a man who has no ear for the 'linked sweetness' of music. Shakespeare said: "The man that hath no music in himself and is not moved with sweet concord of sounds, is fit for treasons, strategems and spoils".

To keep a high standard of music in films, the best composers well-versed in different styles of music should be engaged as Musical Directors and adaptations and imitations should be reduced to a minimum. Whatever style of music is adapted, it should be faithful to the system and suited to the emotional content of the film, and it is no exaggeration to say that our 'sweetest songs are those that tell of saddest thought.' So, good music must naturally transform the very being and character of a person and raise his cultural level and refine his tastes.

The Cinema, which entertains us with the charms of such an ennobling force, is really a social educator. It can never be pure entertainment. The Cinema is a dynamic medium of Social Education, It attracts a vast number of people, men, women and children whose progress and welfare are no less important than mere entertainment. So, let us feed their minds and senses with the best in sight and sound, art and technique, keeping the highest standards of beauty, culture and morality, and lead them on to higher levels of tought and proper understanding of human values. Let not our films be stifled of their potentialities within the commercial limits of profit and loss and demand and supply. If our Cinemas fulfil this useful purpose in the best interests of the public, our Social Education, which Cinemas are spreading, will stand on sure foundations and contribute their full mite in the welfare of our masses.

Jai Hind

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## GOVERNMENT OF MADRAS

**Abstract**

ADULT EDUCATION—Adult Literacy Schools-Employment of teachers without Adult Education Training—Continuance-Rule amended.

**Health, Education & Local Administration Department**

*G.O.Ms. No. 785, Education, Dated 8th June' 54.*

*Read the following :*

G O No. 441, Education, dated 4th March 1953.

From the Director of Public Instruction No. 50-J4/54, dated the 26th March 1954.

## ORDER.

The Government direct that teachers without Adult Education Teachers' Certificate be continued to be employed in Adult Literacy Schools for a further period of six months from 1st June 1954.

(True Copy/Forwarded/By Order.)

K. I. BALAGOPALAN,
*Superintendent.*

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